

Internal Navigation!

FIRST ISSUE

**the official magazine
of the
northern hardcorps**

NOV. 1996

FEATURES...

Inside the MidWest Hardcorps
with Jethrox of the
Drop Bass Network

Armed Audio Warfare:
Nasenbluten unleash
their arsenal

ambient - techno - trip hop - drum'n'bass - trance - minimal - hardcore

interviews - international dj charts - reader poll

NORTHERN HARDCORPS

presents

Internal Navigation!

Internal Navigation is published by the Northern Hardcorps. It is hoped that this will be a bi-monthly thing, but this it the first issue, so who knows. Correspondence, submissions, donations or enquiries about advertising should be sent to:

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Internal Navigation. The charting of passages inside your mind. Life is perception. We see things happen around us. We 'take things in.' It stands to reason that at some point people have to consciously venture inside themselves to clear out the congested areas.

Music is a means to do this: from the grooving pulse of house to the crushing force of hardcore to the soothing lull of ambient, if it makes you feel something then it's working. To relate a feeling, a story or an idea (or all three) is the goal of most music (indeed, most communication). Dancing is one of the most powerful ways of feeling something. When one truly feels not a desire to dance, but a *compulsion* it is a wonderful thing. When one amplifies that feeling by surrounding one's self with like minded individuals it is an extremely powerful thing. This is what we feel 'raves' (for lack of a better word) should truly be about.

Dance music (not the mass-produced, common denominator crap that seethes into our lives via radio, tv and daily life, but the bran that blows that shit away!) is something to be held dear. It is something to savour and appreciate.

The folks at Internal Navigation encourage you to expand your horizons. Search out new forms of music. Experiment. Learn. Music that is motivated by the intense *need* to express one's self is the most fulfilling sort. When the emotion that someone else put into a track hits you hard enough to knock you back then you have learned that much more about what it means to feel. What it means to be human. What it means to be you. Give all music a chance and you may find that there is a purpose for it all. That every style, every sound has something slightly different to offer and that the more you can relate to it, the more you can relate to the world around you.

George Clinton says "Free your mind and your ass will follow." We're not about to argue with the father of funk. We don't think you should either. Go out there and sweat!

"IF YOU'RE GONNA GET DOWN, GET DOWN AND PRAY"

Drop Bass Network has made hard music a religion in the midwest. Jethrox gets us up to date on the midwest hardcorps and prepares us for the future.

Fishead: DBN came up to Winnipeg in early 1994, at that time the crew of DJs included Woody McBride and Hyperactive. How has the Drop Bass posse evolved in the past two years?

Jethrox: Our posse has always gone through changes. It's mostly a matter of what we're into at the time and whoever else is into the same thing. Back then we were all very involved with the rave scene. All the people you mentioned were DJs djing a lot. Also me and Woody were throwing many parties. We all also liked hard techno for the most part. So we had several common bonds. At the time I had the money and the desire to start a label. Woody was doing a lot of producing and hyper was just starting to. We wanted to push the midwest vibe and that's where DBN records came from. Since then our crew has evolved both on the label front and on the party front. The label now supports mostly Scandinavian artists. For some strange reason that's where most of the artists are coming from. On the party scene we have worked hard to get a dedicated crew and for the past two years our "support squad" has been the working force that makes our parties go off. This crew is mostly made up of people who I get along with and who want to really help and be part of something good. So I suppose if I have personal problems with people, which I often do, then the work force changes. It's always around 20-25 people though.

F: Fred Fresh, Woody McBride and Hyperactive have all gone on to run or oversee labels of their own since working with Drop Bass in the early days. Is there something in your attitude/work ethic that encourages those around you to prosper in their own right?

J: I think it's more of a matter of people getting their start on the local level and once the name is built it's usually a good idea to move on to bigger and better things. DBN records is one person (me) and there is only so much I can do and there is only so much money that can be made at that level. If you really want to live off of your music then other labels are where it's at, but I'm content at this level. I think my attitude is good though. Very casual and honest. Not always on time, but good effort is made. This atmosphere gives artists a good feeling about the business end of music and I suppose it is encouraging in that way and would make someone happy to be doing what they are doing.

F: Your yearly Furthur parties have become legendary in the mid-west (and have attracted attention from overseas as well). What was the inspiration for the first Furthur, and how much bigger do you think it can get?

J: Me and dave prince had always talked about a Furthur type thing since way back. Hooking up with Woody was what pushed it over the edge. He really likes to try new things, sometimes I'm too skeptical. The three of us decided it was time. Dave was the press guy who made it known to everyone that the event was happening. He had lots of connections from his Reactor (ed. note: legendary Chicago based magazine) days. Woody got most of the talent for that first one. He went a little overboard, but in retrospect that huge lineup made the party a for real one. I handled getting the space, sound, tents, bathrooms, etc. - all the technical stuff. Most of the workers were my crew. We lost a shitload that first weekend but fuck we had the Aphex Twin! That's the shit. It was worth every cent. We lost on that one, but at the time the rest of our events were going quite well so we just considered it an investment in our reputations. Most of the inspiration for that event and for many of my parties after 93 were the book "Electric Koolaid Acid Test" (ed. note: by Thomas Wolfe. Check it out). I read that over the winter of '92 and was like "fuck this is what I want. This is how it should be. A big fuckin' acid party all the time!" I think Furthur is going to continue growing. We can take it to whatever level we want I suppose. Last year was a tremendous success. We had almost 4000 people for four straight days for one hell of a party. I can honestly say I have never seen or experienced vibe like that. People started going off late Friday night and didn't come down until Monday morning. Shit and I help create that. Very intense indeed. It makes me feel real great about what I've chosen to do with my life. This year we want to get some big names at the event. Last year Daft Punk stole the show. They were not well known, but after Saturday night they will never be forgotten. I'd like to see the Aphex Twin come back and I'd like the Chemical Brothers to do a pa. They are so big though now, but they still are the noisiest scary techno that almost everyone likes. I'd like to push more of the live guitar music this year also. Some good metal and maybe more noise. I think we can get in the neighborhood of 8000 people this year if we do it right. From there who knows. If we went with sponsors it could get huge, but I'd rather leave Furthur more underground and get another festival going for the fall that could sell out a bit.

F: Techno-Pagan ritual is a term that shows up on the Furthur flyers, and the theme seems to apply itself very well to these events. Do you find that as technology becomes more and more advanced it becomes increasingly important for people to break from it and embrace a more communal society (even if it is only for a couple of days a year?).

J: I like the whole idea of community on the rainbow hippie sort of level. Hippies are just fuckin dirty though and not too all together for my tastes. I like materialism and I love technology. That's why I think things like rave are so important. It looks to the future by using methods of the past. Dancing to the rhythms is a great way to celebrate life and find out things about yourself and the world around you. The people for the most part are great and there is that sense that this is ours and these people are all on the same page. Throw in what's here and now and what is coming in the future and I think there is a well rounded means of getting inside yourself a trying to understand the bigger picture. I've always wanted to get a farm and do the Ken Kesey thing (like the acid test). This way those two days could be year round. It will happen, but now is not the time. I give it another year or two.

F: With the obvious exception of Richard Devine (Atlanta) all the Drop Bass artists I can think of come from areas of the world with hostile climates (read: cold, snowy/rainy... Sweden, Finland, Wales, Switzerland). Would you say that's coincidence or is there an odd effect that harsh weather has on the human psyche.

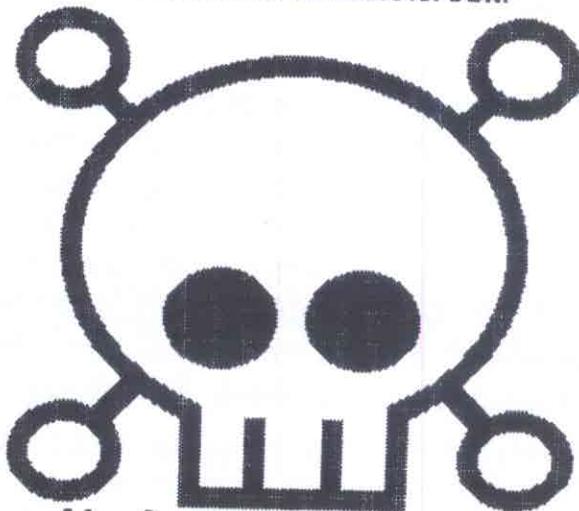
J: I don't know. I don't think so. I mean I hate fuckin' winter and the cold, but sometimes I'll be working outside or something and I get this idea that I am some kind of warrior because I survive it and it makes me like it and this place. I don't think I'd want to live where there isn't these extreme seasonal changes. The seasons give phases to my life and what I do. I need it so I know where I am at and what I should be doing. I don't really feel like the harshness of the weather gets me in any hostile mode. The world is 'fucking hostile' and I think that's enough. There's hardheads wherever you look. Christ, it never snows in the middle east and look at those crazy car bombing mother fuckers!

F: Lastly, what are some of the plans that Drop Bass has for the future?

J: To keep on pushing the line out farther and farther as to what people think extreme is. We don't do house parties and we don't play pussy music. If we get noisier then noisier will be more accepted. If our parties get scarier then hell will be more accepted. Until one day when we are all burning in a mass drug orgy of noise. Sounds like a blast to me! For now I'm concentrating on parties more and taking the label slower. The label reputation is there and there is no need to push it too much. I'm looking for a bit of a different sound at the moment and once I know it I'll move with it. Parties suck pretty much tough these days and a lot of kids are losing sight of what this shit is all about. We need good events to get everyone back on track. I want to help with that.

F: What labels/artists are you watching and who would you like to see release tracks on DBN (or Six-Sixty-Six) in the next year?

J: I'm not so label specific. I buy it if it's noisy or hard. I really like solid drum tracks (like cold rush #9). Some of the better labels are Rephlex, Network 23, Brutal Chud, Explore Toi, Crapshoot, Napalm, Praxis, DHR, 666, Hot Trax the list goes on. There are so many small labels from Europe with a couple of releases that are great. I get a lot of promos in the mail that I just can't believe. Right now I'm very into jungle. Not all of it, just mainly the stuff they call tech-step. The dark sinister shit (i.e. No U-turn records). I also like the breakcore stuff of Alec Empire and Christoph de Babylon. They call it 'riot sounds' and I can see why. It's rough. Alec and Christoph are artists I'd like to work with. I'm starting a new label called 'ghetto safari' for this kind of thing. Laurent Ho, Choose and Speadfreak are doing some great things for 666. Chris Satinger makes great music and I'd like to release with him. I got so many demos (too many) at the moment so I'm not too sure who will be in the future for DBN.



We don't do house parties and
we don't play pussy music

-Drop Bass Network-

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THANK YOU

it seems as if no one says it anymore: thank you. two small words that express our gratitude as well as acknowledging your contributions. northern hardcorps and h² productions would like to thank you for your support at damage control, our first event.

plans are currently being made for more quality events we will bring you the sights, the sounds and the space, but it is your support that supplies the atmosphere.

damage control was only the beginning.

support & respect: house of coldcuts, cchl 91.1fm, groove factory, frenzee, lo-fi productions, the club, the attic, the cause, x-nation / pure space, zines, warrior princess (mn), massive (wi), plasma flow, follow me, sublink (alberta), the skreem (nh), test pattern control / ppm (sask), discfunkshun, inneraktive nettwerx (mn), tribe 303 (alberta), no idea (sask), frostbite, flava, danceable weird shit, intellinet, plastik produkts, drop bass network, toolbox tunes, high test records, ele-mental (oh), gnat & ninja tune, analog, communique, 7th city, the 21/22 corp, free bass (wi), simulacrum, underground resistance, switch, probe, mk ultra, ravers, gabbers, junglists, clubkids, nutters and you.

Activated

magazine

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*Embrace Chaos **

Northern Hardcorps and Groove Factory
present THRESHOLD May 3rd, 1997.
We'll have full details in our next issue.

PLUS: more interviews and charts, a
reviews section (so send us promos!),
the long-awaited Morph.com.223 ambient
article, scene reports (if we get some!!)
and MORE!!!

every single time you play a record it changes. the needle digs a little deeper into the groove, a new click or pop appears. static gradually builds up.

this has long been the argument made by digital folk who are anti-vinyl. interesting enough, many of those who truly love vinyl seem to embrace these changes. in their eyes every play of a record will slightly alter its sound, adding to the uniqueness of its output.

the way in which you store, handle, cue and play a record all contribute to the way it evolves. while some may say that a record 'decays' I find it more interesting to look at it as evolving or maturing. it is a work in progress and for folks like me who have become enamoured with the format these changes are what make records that much more fascinating than their digital cousins.

on their tri-repetae album autechre included the comment "incomplete without surface noise" and certain artists have deliberately reduced the sound quality of samples so as to simulate the characteristic sounds that accompany the experience of hearing a record.

a favourite quote of mine seems to sum things up best:

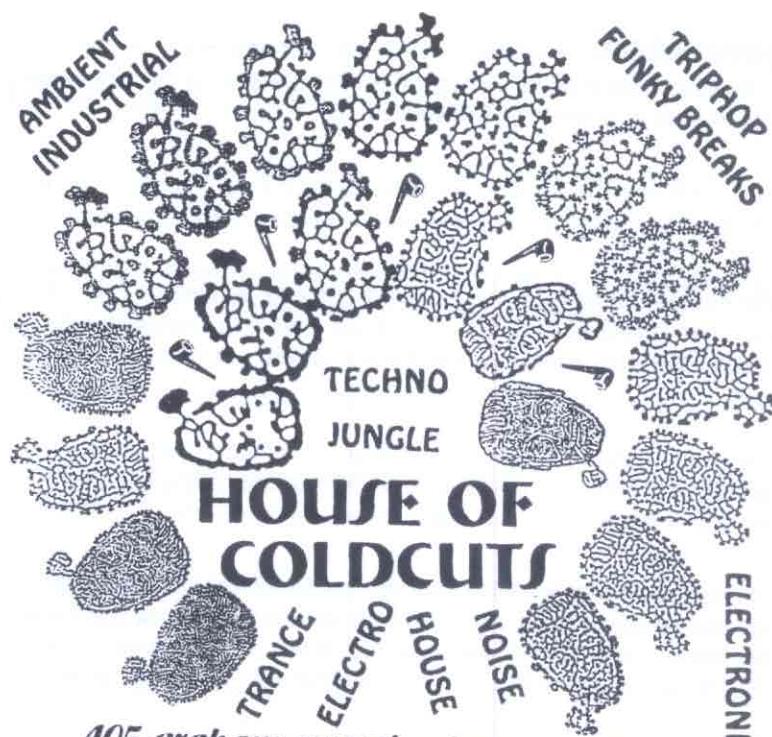
"listening to cds is like watching pornography. listening to records is like actually having sex."

-micheal fremer 'the tracking angle'

northern hardcorps and groove factory present

THRESHOLD

May 3rd, 1997. Winnipeg. Manitoba. Canada.
initial warning. more to follow



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Armed Audio Warfare

Newcastle, Australia's Nasenbluten unleash their aresenal

Fishead: A few friends of mine went down to Australia and told me that Newcastle is a very blue-collar city (steel mills or something). Would you say that this has been a significant factor in the creation of your music?

Nasenbluten: Yes, definitely. After a long day at the blast furnace, there's nothing like putting the feet up and unwinding by consuming copious amounts of beer and writing CUNTFACE.

F: Most people in North America have heard about your work through the partnership with Industrial Strength Records. How did you hook up with Lenny Dee?

N: We hooked up with Lenny at a kiddie rave in Sydney in '94. He saw us play live and then released a double 12" of our shit a few months later without our permission. We filed a lawsuit, and Lenny settled out of court. We are now best of friends.

F: One of the things that I find most impressive about Nasenbluten records is the drum programming (accelerated breakbeats). You also use a fair amount of vocal rap samples. What are some of your major influences (musically)??

N: Everyone in Nasenbluten has different influences, obviously. Mark likes hip hop and electro, David likes Severed Heads, Kraftwerk plus other assorted shit like Nick Cave (EVEN some guitar stuff) etc. Aaron likes RADIO and TELEVISION and other chaff - preferably electronic in nature, strange, and noisy.

F: How long has Bloody Fist been active as a label, and what possessed you to start it up?

N: About since mid '94. It was born out of HATRED.

F: While artists working in other forms of electronic music have used lock-grooves on records, Nasenbluten seems to be one of the only hardcore acts I've ever encountered that takes advantage of this feature. Why did you start using them, and why do you think others don't?

N: A long time ago, SEVERED HEADS released a top record called "Cifford Darling, Please Don't Live in the Past." This contained a grating lockgroove consisting of horrid noise. This was good, fun, annoying, plus exciting. Others don't use it because they do not have this record. That is all.

F: What do you think of the other Australian labels out there, and what other sorts of music do you listen to?

N: The only other Australian label in existence is RAGE RECORDS in Sydney, our least favourite city. Other labels reportedly exist, but they might as well not. We listen to all from question 3, as well as hardcore from Germany, UK, some from US, France and Togo. Nothing from Holland comes to mind, other than HOOHOUSE and DE KLOOTZAKEN hybrid stuff!

F: Where do the vocal samples in Shaftman come from (I really want to see this movie!)?

N: The vocal samples in Shaftman come from a 70's LP called 'Shaftman' - a man with a big afro and a fine appetite for quality women.

F: Have you ever produced (or considered producing) tracks in a different style?

N: Yes, we did, until we realised that we didn't like anything else.
Now fuck off.

F: Lastly, what artists/labels do you think are breaking new ground in hardcore music and what direction do you see Nasenbluten taking in the future?

N: The following labels are good - KOTZAAK, RAGE RECORDS, SURGEON 16, COLD RUSH, SS, FISCHKOPF, STRIKE, PRAXIS, TEST + others with varying consistency. Nasenbluten intend to do less interviews and questionnaires in the future, and STRIKE IT RICH WITH A TRACK CALLED: 'HARDKOREZ IN THA HOUSE' by MC Fuckwitt and DJ FUNBAGS (a wailing black pregnant lesbian bird with pressure sores the size of DJ Paul's shiteating grin).

Bloody Fist

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DJ CHARTS

Fishead - Northern Hardcorps
Winnipeg

1. Suicide Squad-Suicidal Tendencies (Test)
2. Jack Lucifer - 96 Knights (Kotzaak)
3. Tron - Massacre ep. (Storm)
4. Doormouse-414 Tracks (Digital Hut)
5. Collective Strength - Criminal Damage (Six-Sixty-Six)
6. DJ Freak - Hypnotizing (Storm)
7. Berzerker-Koala,Fish,Mutant,Bird (Bastard Loud)
8. Nuclear Fission - Radium (Dead End)
9. Psyco 9 - Interragation (Area 51)
10. Zodiac - Psychic Hardcore (Brutal Chud)
11. Napalm 8 (Napalm)
12. FUHD - Error (Industrial Strength)

Skinner - Industrial Strength
Total Chaos - New Jersey

1. Axis #4 (Millart)
2. Christian Vogel - Consume (Solid)
3. Bothers Yard (Absense #005)
4. The Horrorists (Things To Come Records #002)
5. Outlaws (Bastard Loud #009)
6. Public Energy (Probe #Pro5)
7. Frankfurt Trax - Return To Zero 4 (Dance Extasy 2041)
8. Powerstation - Holocaust Sulphur Stories (Satanic Grooves)
9. The Deep (House Without A Home)
10. The Leaders (Hard [virus] 001)

Algorhythm
Toronto

- Monobox - Realm (M-Plant)
 Freshly Squeezed - Sans Titre (Axodya Ltd. 005)
 Skyways - Ed1 (Scandinavia)
 Biform - Tectonite ep (Roadrunner)
 Nick Holder - My D.O.D. (DNH)
 Selway - Slider (Gyroskopic)
 Cari Lekebusch - Smygbakslugslyna (Hybrid)
 Spectrums - A Sea Of House (Touche)
 Steve Bug - Girls On Lighters (Stickmen)
 Slide - Sound Photos (Geometric)

Dan Doormouse - Digital Hut
Massive Magazine - Madison

- Bezerker (Bastard Loud)
 Traffik - Trip To Hell/Taking Risks (Crapshoot)
 Embolism - This Means Fucking War (Bloody Fist)
 Rage Reset - Public Enemy (Bloody Fist)
 DOA - Dead On Arrival (Brutal Chud)
 Xylocaine - 2x12" (Strike)
 No Name - 01100010 (Fischkopf)
 Embolism - Massacre ep (Bloody Fist)
 Doormouse - Anal Sex With Senior Citizens ep (DAT)
 Cancer Boy - Fistful Of Marrow (White)

DJ CHARTS

Presence - Iconic Electro Winnipeg

- 1. G-Man - G-Man II (Swim)
- 2. Rainbow Man - Transmission 09 (Frogman)
- 3. Serotonin - Loops
- 4. Rob Gordon - Projects (Source)
- 5. Jeff Mill - Axis 15 (Axis)
- 6. Ro70 Meets Move D (Source)
- 7. Planet Love - Atropsyd [rmx] (Superstition)
- 8. Drexciya - You Don't Know (Underground Resistance)
- 9. Function (Synewave)
- 10. Kim Rapatti - Mood ep. (Plug Research)

Christian Science Toronto

1. DJ Tuttle - Cromozoide 21 (Subsounds)
2. Maddkatt Chronicles - Vengeance Of A Madman (Clashback)
3. Man Train - Meteor (Design)
4. Rozzo - Tour De Force
5. Party Crashers - Black Robot (Acacia)
6. Silvershower - Ice Fractions (+8)
7. Sound Architecture - Is Machine Going To Make Man? (Hybrid)
8. Skyway - Time (Steel City)
9. Like Time - Foodbag (DJAX-Up)
10. Helical Scan - Index 1 (Chain Reaction)

Bliss Toronto

good ones no one plays anymore
(but they should)

1. Keynotes - Lets, Lets, Lets, Lets, Lets Dance
2. Juan Atkins - Techno Music
3. Idol Making - Un, Deux, Trois
4. Mayday - Wiggin
5. Steve Poindexter - Computer Madness
6. Kevin Sauderson - The Groove That Won't Stop
7. Adonis - No Way Back
8. Rhythm Is Rhythm - It Is What It Is
9. Blake Baxter - Ride 'em Boy
10. Eddie Fowlkes - Pure Afro Sound

Nysus - House Of Coldcuts Winnipeg

1. Function Of Bandwidth - F1 (Function)
2. Funk D Void - V-ger (Soma)
3. Scion - Emerge (Chain Reaction)
4. Sound Enforcer - John Shaft (Primate)
5. G-Man - Second Legion (Swim)
6. Percy X - Starsystem (Soma)
7. Holy Ghost - Nutron Fink (Tresor)
8. Lewis Speaks - Reflex(Hard Hands)
9. Melting Pot - Break Butt (10 Denk)
10. Havana - Hitch (Limbo)

DJ CHARTS

Big The Budo - KAK-A Records
1995 Gen Production - Tokyo

1. Brutal Chud 03
2. Super Special 16
3. Bloodin' Guts 01
4. Kotzaak 07
5. Rage 02
6. DE 2034
7. Dead End
8. Mono 26
9. Hellrazor 010-12"
10. KAK 01

C-Horse - Internal Navigation
Winnipeg

1. Joey Jupiter - Blood Suck (DBN)
2. Richie Hawtin - Concepts [all] (+8)
3. Christian Vogel - Defunkt (Solid)
4. Raoul Delgado - Distant Avenues (Sheep)
5. Brixton - Psyquencies (U-Turn)
6. Riou - Room For Improvement (Kk)
7. Eddy Masvoodeler - Deposit ep. (Sheep)
8. Sal Mineo - Moments of Realization (Planet X)
9. Deputy Dawg - Dirtbag (Peacefrog)
10. Frankie Bones - Fire Engine Red (DBN)
11. Blackfoot - Pig Tails (High Test)
- ++ Mover - Frontal Sickness (IS)

Johnsin - Massive magazine
San Francisco

1. DJ Hype - Peace, Love and Unity (True Playa'z)
2. Adam F - Metropolis (Metalheadz)
3. Doc Scott - Unofficial Ghost (Metalheadz)
4. Ed Rush - Subway (Prototype)
5. Shapeshifter - Communicate With The World (SOUR)
6. Skepticks - Him, Her and It (DAT)
7. Random Junk - The Future (DAT)
8. Elements Of Noize - Other Side of Town (SOUR)
9. Trace - Mutant Revisited (Emotif)
10. Jnknown - Fugees Or Not (white)

Muppetfucker - Texas Hardcorps
Austin

1. Jack N' Phil - Unity [full vocal mix] (Basement)
2. LunaC - It Ain't Easy (E4 Sound)
3. Rushin' On Pink Champagne - Happy Tunes (Slammin Vinyl)
4. DJ Sy & DJ Unknown - Imperial March Remix (Fusion)
5. The Specialist - Once Upon A Time (E4 Sound)
6. Class Act - Itch It Up Selecta (Quosh)
7. AKA - The Nuttiest Sound (Quosh)
8. DJ Trix - Move Your Body [remix] (Magic Records)
9. DJ Unity - Above The Clouds 96 (Sunshine)
10. Cheddar 5 (Quosh)

DJ CHARTS

Physics - House Of Musique
Connect Records - St.Louis

Silver Shower - Ice Fractions (+8)
DJ Rush - Doin' It To Death (Force Inc.)
Female - Female (Downwards)
Surgeon - Magneze (Downwards)
J.Mills - Waveform Transmissions (Tresor)
Oliver Ho - Midnight (Blueprint)
Fred - Fred To The Midwest Again (Analog)
Rob Hood - Nighttime World v1 (Cheap)
Subhead - 004 (Subhead)

Entox - Skreem magazine
New Hampshire

dream soundtrack battles
DJ Freak v Lucio Fulci
Masonna v Alejandro Jodorowski
Merzbow v Jess Franco
Whitehouse v Joe D'Amato
Explore-Toi v Ruggero Deodato
Outcast Clan v Hammer Studios
Somatic Responses v S.Tsukamoto
ECBOR v Richard Kern
Current 93 v Paul Morrissey
Alec Empire v Dario Argento
XMF v Umberto Lenzi

Speed Demon
Washington DC

Platform - Klone (XS)
Exiter - Eyes In The Sky (X-Trax)
Surgeon - Action (Ideal Trax)
Secret Cinema 2 - Straight Forward (EEC)
De Control - Hall Of Mirrors (Growth)
Sound Enforcer - Law, Order & Sound Enforcement (Primate)
Bypass - Zero Return (Bonzai)
Surgeon - Magneze (Downwards)
Defcon 1ep (Nitric)
Hypnotic Flux ep (Nitric)

Orion - Astralwerks
New York City

1. Brian Bristol - Ear Candy (Maxi Tracks)
2. Mandrill - Friday Night Hustle (Rewired UK)
3. As One - Theme From Op-Art (Shield FR)
4. Kikoman - Juneau (Deepfried)
5. Dave Angel - Fever (4th & B'Way)
6. Rob Gordon - Projects (Source)
7. John Acquaviva v. Lida Husik - Just Like Candy (Astralwerks)
8. Mark Broom - Orange Banana (Multiplex UK)
9. Spacetime Continuum - Kairo [Carl Craig RMX] (Astralwerks)
10. Monobox - Realm (M-Plant)

DJ CHARTS

Morph.com.223
House Of Coldcuts - Winnipeg

Helical Scan - Index (Chain Reaction)
Holy Ghost - The Mind Control Of Candy Jones (Tresor)
Alter Ego - Lycra [Luke Slater mix] (Harthouse)
Saug 27 - EDP Tracks (Kurbel)
Panasonic - Osasto (Blast First)
Surgeon - Communications (Downwards)
Ephebe - Two (Ferox)
Alter Ego - Cryonics [Alter Ego remix] (Harthouse)
Sarcoblast - Sonar (Routemaster)
Acid Scout - Musik For Millionen (Disko B)
Sound Enforcer - Law, Order And Sound Enforcement (Primate)

Devil Girl - Connect Records
St.Louis

Laurent Garnier - Crispy Bacon [Jeff Mills mix] (F-Communications)
Regis - Applications Of Language (Downwards)
DJ Rush - Doin' It To Death (Force Inc)
Adam Beyer - Drumcodes 2 (Planet Rhythm)
Eddy Maasvoodler - Deposit (Sheep)
002 (Subsounds)
004 (Subhead)
003 (Future Frontier)
Rotortype - Suck (Planet Rhythm)
Jeff Mills - The Other Day ep (Axis)

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in a sick attempt to illicit letters we give you
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Please tell us why: _____

What did you like most about the best event you've been to?

How do you think it could be improved upon?

What style(s) of music do you love?

What style(s) of music do you loathe?

Who are your favourite DJs?

Why do you think we should consider booking them for future events?

List a couple of your favourite record labels?

What's a question that you think we should have included in here?

Comments?

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